

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter encloses and discusses the review of related literature. It covers the definition of translation, realia, typologies of realia, strategies of translating realia, songs, children song, indonesian children songs

#### **2.1 Translation**

There is a number of basic nations about translation. The process of communicating the meaning of the word, phrases, sentence, or abstract from the text from the source language (SL) into the target language (TL) is a translation (Korunets, 2001). In this definition, Korunets emphasizes on the process of translating the word, sentence, or abstract from the source language into the target language. However, Freimuth(2006) believes that language is a part of a culture, and culture is a part of a language. Every single language has a different culture. It is extremely difficult to achieve a successful transfer of meanings and cultural connotations when cultural differences exist between the source language and target language.

Based on the purpose of translation, Brislin (in Choliludin, 2007) categorizes translation into the following types.

a. Pragmatic Translation

It refers to the translation of a message with an interest in the accuracy of the information that was meant to be conveyed in the source language form. It does not concern with other aspects of the original language version.

b. Aesthetic-poetic Translation

This refers to translation in which the translator takes into account the effect, emotion, and feelings of an original agnate version, the aesthetic form used by the original author as well as any information in the message. The examples of this type are the translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel.

c. Ethnographic Translation

The purpose of ethnographic translation is to explicate the cultural context of the source language and target language versions. Translators have to be sensitive to the way the words are used and must know how the words fits into cultures.

d. Linguistic Translation

This concerns with the equivalent meanings of the constituent morphemes of the source language and grammatical form. An example is a language in a computer program and machine translation.

Brislin says that basically, based on the kinds of texts to be translated, there are two types of translation namely factual and literary translations. Factual translation refers to translating to convey information with precision, without

involving the emotions or feelings of the translator but only based on the real facts such as translating scientific fields, reports, newspaper, etc. Literary translation refers to the translation of artworks. In this kind of translation, the translator involves his or her emotion or feeling and it tends to be subjective, for example, the translation of poems, drama, novels, etc.

The translator should understand the cultural references which must be explained to readers (Jones, 2002). The translator should be aware of the culture of the source language and the target language. In addition, Wilss (1982) states that translation is a procedure to change source text (ST) into the target text (TT), which has similarities. It means a translator should understand an idea of syntactic, semantic, and pragmatic in the process of rendering source text into the target text.

From the explanation above, the researcher concludes that translation is a process in transferring the meaning and produce the exact equivalent from the source language into the target language. Therefore, it is important in understanding the culture of SL and TL to avoid wrong interpretation among readers.

## **2.2 Realia**

Certain definitions of realia are proposed in the translating study. Realia 'real things' are classifiable as these elements, according to a definition, 'lexical elements (words and phrases) that are said to relate to the 'outside language' of the real world (Leppihalme, 2001) However, " in translation studies they are often referred to as extralinguistic cultural-bound translation problems" (ibid.). extralinguistic and

cultural-bonding suggests that difficulties in translation may not involve difficulties in making intralinguistic cultures, such as idioms, proverbs, and dialects (Pedersen, 2007). The problems emerge instead of the different ways in which cultures are represented by language (Nedergaard-Larsen, 1993). Therefore, language is required in verbal form to address the language-integral elements of cultural-bound translation problems, even though the external language factors are responsible for the problems (ibid.). Implying that various societies do not share the same truth, there is a broad variety of these causes, because of which realia relate to, for example, to flora and fauna, traditions, well-known individuals, and political structures (see Diaz Cintas & Remael, 2007 Florin, 1993). Besides that, the lexical elements in the ST resulting in realia can refer to artifacts that derive from any given culture. For example, Jim Morrison 'a singer from the United States,' spring roll 'a Chinese dish,' Monster Munch 'a brand of crisps manufactured by the British company Walkers,' and Gaudi 'a Spanish architect' all appear in the current research material in which the SC is British.

Many of those artifacts are believed to be recognized in many cultures, while others are mainly limited to one culture. It is therefore up to the translators to decide first if the TT reader is familiar with the extralinguistic culture-bound elements in the ST, and then to translate the elements into the target language (TL). What makes the translation act difficult is that there is often no proven equivalents to realia elements (Florin 1993). Therefore, translators may use different techniques, or local methods, to translate them.

Another expert, Grit (2004), states that realia is actual, special, or categorical phenomena that are common to a particular country or culture and that no or at most partial equivalence exists elsewhere. This term is used for those phenomena/concepts.

### 2.2.1 Typologies of Realia

In addition to the various definitions, realia also has a number of different typologies even though they are classified based on equal criteria. According to Newmark (1998), realia are classified into five groups such as ecology (flora, fauna, climate); material culture (food, clothes, towns); social culture (work and leisure); organizations, customs, activities, procedures or concepts (include artistic, religious, political); gestures and habits.

Grit (1997) classifies six typologies of realia as follows:

- a) Historical realia related to buildings, people or events in the past, such as; *Candi Prambanan* (Prambanan temple), *Tangkuban Perahu* (Tangkuban Perahu Mountain), and *Sumpah Pemuda* (The youth Pledge).
- b) Geographical realia related to places or other surrounding elements, such as; *Banyuwangi, Yogyakarta, Malang* (a city in Indonesia).
- c) Private-institutional realia related to an individual institution or non-governmental agency, such as; *PT. Telkom Indonesia, PT. Gudang Garam Tbk.*

- d) Public-institutional realia related to the governmental institution, public school, college, library, and others, for example, *Universitas Muhammadiyah Malang* (University of Muhammadiyah Malang).
- e) Unit realia related to measurement including height, weight, length, temperature, and time, such as; feet, pond.
- f) Socio-cultural realia related to the element of society, such as; foods, clothes, traditional dance, and other cultural words. For example, *tari remo* (traditional dance of Jawa Timur), *pecel* (typical food of Indonesia).

In a nutshell, there are some typologies proposed by some theorists. For the purpose of this current research, the theory of Grit (2004) is used because Grit's theory is more extensive and complete to categorize realia.

### **2.2.2 Strategies for Translating Realia**

Translating the word into other languages needs a strategy to be accurate Grid (2004) emphasizes six translation strategies for realia:

#### **1. Maintenance**

A maintenance strategy is the translation strategy that keeps the original term. In other words, the translator translates without changing anything. This strategy is usually used if the target readers already know the term.

For example:

SL: *Monumen Nasional*

TL: Monument Nasional

The example above '*Monumen Nasional*' is translated into 'Monument Nasional' in TL without changing anything because maintenance keeps the original term.

## 2. Calque/Loan Translation

Loan translation is the translator borrows source language expression or structure and then transfers it in a target language. This is only possible if the source language expression is a composition of units occurring in the target language.

SL: the moon bounced off the Weymouth back river.

TL: *bulan memantul di sungai Weymouth back*.

The example above 'the Weymouth back river' in SL is literally translated into TL '*Sungai Weymouth back*'.

## 3. Omission

Omission is omitting or deleting the terms (which are irrelevant or not appropriate for the target language readers).

For example:

SL: Palembang, the capital of South Sumatra province, is also known as *Bumi Sri Wijaya*.

TL: *Palembang, dikenal juga dengan sebutan Bumi Sri wijaya.*

From the example above, the capital of South Sumatra province is omitted because it is unimportant. It is only the additional term which is no influence on the original meaning.

#### **4. Adaptation**

Adaptation is more to a translation of a function than the language content. This strategy means that it is appropriate for translating based on the realia function. For example:

SL: I would meet my friend on Thursday at half-past twelve

TL: *saya akan menemui teman saya pada hari kamis pukul 12.30*

From the example above, the writing hours half-past twelve changes into '12.30' because the reader more often finds the pointer hours that is indicated by the number.

#### **5. Generalization**

Generalization represents the core of meaning. The denotative meaning of the ST expression to be translated is analyzing its distinctive features.

For example:



SL: flying can dehydrate you, so drink plenty of non-alcoholic liquid

TT: *berada di ketinggian dapat menyebabkan dehidrasi, sebaiknya anda mengkonsumsi cukup minuman non-alkohol*

From the example above, the word 'liquid' is translated into '*minuman*' because generalization is a replacement of the ST element which refers to specific thing with an element that refers to something more general.

## 6. Description

This strategy uses a paraphrase to define the meaning of items usually more words in target text than source text (Smets, 2012). In other words, the translator uses description to clarify the meaning of the word.

For example:

SL: *tempe*

TL: fermented soybeans

From the example above, the word '*tempe*' is translated into 'fermented soybeans'. The translator uses a description to translate the word.

The researcher considers six strategies of translating realia suggested by Grit (2004). They are maintenance, calque/loan translation, omission, adaptation, generalization, and description because he explained them thoroughly.

## 2.3 Songs

Songs are compositions of tone or sound in a sequence, combination, and temporal relationships (usually accompanied by musical instruments) to produce

musical compositions that have unity and continuity (containing rhythm). Song nurture language growth. For young learners, music and language are so intermingled that “an awareness of music is critical to a student's language development. According to Nurhayati (2012) songs and languages have some similarities, such as for communicating emotions and meanings, using key and intonation, and have the same common element, which are made up of sound waves except for sign language. Here is why the song is so much influenced by the students' proficiency in using a song as the media of learning English as a second language. Songs can be integrated into teaching English to young learners and those are kinds of teaching media that can be used to enhance students' understanding of the language and learning the English language. (Ambarini & Wilujeng, 2012)

Students will be more motivated to learn English in using songs, and because the atmosphere of learning is fun and interesting, students will be more confident and feel themselves away from fear or anxiety to always actively participate and communicate with the teacher or friends in English learning. Besides being easier to remember and understand vocabulary more effectively, singing the song can help develop pronunciation skills with natural intonation and sharpen our accents to resemble the accent of a native speaker. In addition, we can get to know the various modern terms and expressions used today, as well as general proverbs through songs. In this way, learning English is very fun and not boring for us. The writer also strongly believes that learning English through music and songs is always a good

choice for all young learners and university students who want to find fun Options for learning foreign languages.

### **2.3.1 Children Songs**

Children songs inspire children to love music and enhance their musical skills while at the same time teaching national values and societal rules, contributing to their personality development, making children feel happier, fostering interpersonal communication and, in particular, contributing to early childhood cognitive and linguistic development(Diñcel, 2017). Children's songs, which occur almost any moment in the life of children, play a significant role in the transition of values to children(Diñcel, 2017).

Since the 1950s, Indonesian children songs have generally circulated in Indonesia, specifically when one of Indonesia's children song icons, Saridjah Niung or better known as Ibu Soed, and other children song writers consciously produced children songs. Indonesia has implemented a shortfall of local children songs over the last twelve years. These days young kids are singing more adult songs or western songs. Until finally, with the progression of time until the early 2000s, the number of children songs increased with the participation of young artists, some of whom are still active today, such as Joshua Suherman, Tasya Kamila and Chikita Meidy.

The song is one of the teaching methods to help students understand the language. Songs have unique learning media for instruction. This is interesting because learning more would satisfy the students(Intani, 2012).There are several

traditional children songs in Indonesia itself which used to improve children skills including: “*Cicak-Cicak di Dinding*”, “*Naik-Naik ke Puncak gunung*”, “*Pelangi-Pelangi*”, “*Satu-Satu*”, “*Anak Kambing Saya*”, “*Burung Kaka Tua*”, “*Kasih Ibu*”, “*Soleram*”, “*Dua Mata Saya*”, “*Kepala Pundak Lutut Kaki*”, and many others.

